

# The Daily Movie Magazine

## Solomon Must Have Had Some Shack in Those Days

### AUTHORS TO BLAME FOR POOR PICTURES SAYS PRODUCER

GILSON WILLETS, production manager for Pathé and himself an author, adds emphasis to the charge that authors writing for the screen are responsible for a declining output of good pictures. For months producers have been voicing similar complaints and appealing to writers of fiction of recognized ability to come to the rescue of the screen and earn the large rewards that await them there.

Summoned to the home office in New York, Mr. Willets came direct from more than a year spent in close association with several of the big producers on the Pacific coast. He arrived in New York filled to the brim with their troubles and his own.

"Picture production," he said, "is now engaged in seeking the hardest nut encountered in the whole course of its career. Only one element of prosperity is lacking, and that is the most vital element of all—stories.

"Where are the stories? What is the matter with the authors? Publishers of books and producers of stage plays never hold out to them anything like the inducements offered by the picture screen. Yet, they fall us, and at a time when we are most in need of their best efforts.

"Upon them rests the responsibility for the present depression in the picture industry. Every other unit of production and distribution is at its highest point of efficiency. There are directors with big vision, stars with big popularity, supporting casts with big training, detail with big assurance and sets with big art—a magnificent superstructure suspended in mid-air, owing to the lack of necessary foundation in the form of necessary foundation in the form of big stories.

"The principal work of all who have to do with production on the Pacific coast—as on the Atlantic—is the incessant, eager, night-and-day hunt for stories—bigger and better stories—bigger and better stories. For the problem of bigger and better stories is absolutely and beyond peradventure up to the story. The studios on the Pacific coast are busy with the work of reorganizing to make better pictures that will not only up to the law of the survival of the fittest, but also means the survival of the best story.

"All of the producers on the Pacific coast—Brampton, Hal Roach, Benjamin Hampton, Jesse Hampton, Einar Lewis and all the others—know that the day of the ordinary no-idea story and the day of mediocre just-to-get-the-product-in-the-theatrical-Night is falling on the nearly good picture and the story is about to shine on the exclusively first-class picture.

"And the first-class picture is dependent on the quality of the story. How our heads we must to the story.

"In twelve years of the existence of the motion picture as a literary-art medium, virtually all of the big stories in the print of every written language have been plagiarized.

"The increasing volume of modern fiction, especially in the latter part of the century, has furnished in movies sufficiently compelling in motives for human action powerful enough to be translated into a big picture—and these are the fatal deficiencies in the preparation of the stories written directly to the screen.

"In this respect the playwrights do better than do the novelists who write for the stage. But the output of big plays is entirely inadequate to supply the needs of the screen. Only remaining hope lies in established authors who will earnestly set to work to give the picture medium the best that is in them.

"RIGHT here it ought to be declared ruthlessly and with unflinching authority that all scripts and all picture writers are entirely without value.

"No author's works shall know him and not otherwise. An author does not exist except in his publicly accepted works. And a work never exists until he has secured a long and exacting appreciation.

"Therefore, the picture industry is dependent wholly upon the practical and public acceptance of author. And it offers them reward is many times greater than they ever received through publication in print.

"All this we confess to them openly, with our money in our hands. And then what happens? No one takes out of you, nothing—at least nothing of the bigness which their present gifts and their reputations warrant as in anticipation.

"Either the work is done perfunctorily on the theory that it is 'junk work' or the have failed to master the picture medium. No compelling them to adequate motivation, senseless activity of a set character who have no more energy than the occupants of a machine.

### GLORIES OF ANCIENT ROYALTY REPRODUCED FOR MODERN PHOTOPLAY ON "QUEEN OF SHEBA"



EVEN the scenic grandeur that is making New York rave over the German production, "Queen of Sheba," will have to look to its laurels against the American-made "Queen of Sheba." A Fox photoplay now being introduced to the public with the lovely Betty Blayde in the title role.

Expense, a trouble case—all were thrown into the desert when it came to building the sets that typify the magnificence of King Solomon's ancient glory.

"The Queen of Sheba" is the screen version of the romance of one of the most beautiful women the world has ever known. The film is from the original scenario by Virginia Tracy and is based upon certain historical facts which figure in the story of the colorful queen.

J. Gordon Edwards directed the picture and utilized the natural scenery of California, with its Oriental background of mountains and deserts.

More than 10,000 persons were employed in the making of this spectacle, as well as 200 camels and horses. There were thirty principals in the cast.

The production is said to have cost in the neighborhood of a million dollars, and Mr. Fox admits that this is by far the most pretentious film of his career.

### JACK PERRIN WAS MADE FILM STAR DESPITE PROTESTS

By JACK PERRIN  
PICKING up a wet watermelon seed with boxing gloves on your hands is an easy stunt compared with the job I had getting into the movies. I had to argue, nag, cajole, entreat, plead, harangue, jolly and almost beg my way into motion pictures.

I left Three Rivers, Mich., and arrived in Los Angeles with every intention of becoming a director. While at college I had put on several shows and read every available book on play production.

Upon arriving in Los Angeles, I obtained employment as a property boy in one of the local theatres to acquaint myself with the technical phase of the game.

All this time I was harboring an idea that I could write. Scenarios were just being exploited as a source of vast wealth to the embryo Gardner Sullivans and Lucien Hubbards.

I tried and tried, week after week, to get into the industry, but couldn't seem to land a thing. Finally I was able to get a job directing Keystone comedies.

Just as I was starting, Raymaker, one of their directors, insisted on making an actor out of me. For almost a year I was kept in comedy roles; all the time I wanted to direct or write.

I FOUGHT to get on the other side of the camera. I begged to be allowed to swap my green uniform for a megaphone and one of those tall-and-far-most caps that directors wore, but, alas, it was not to be. "Little Jack" was going to be an actor, or they'd know the reason why.

I even offered to trade my actor's crick waistcoat of stripes for one pair of horn-rimmed glasses, as issued to all members of the scenario department, but again I was destined to stay on the wrong side of the camera—or so it seemed to me.

Universal has decided to feature me in "Westerns" now. I've been extremely popular as a star, leading man in special attractions—in fact, everything but what I want.

Never mind, I'll get that megaphone-wielding job before I quit, or die in the attempt.

### EARL METCALF DROPS HIS "ITCHES"

RUTH ROLAND'S new leading man working with her in the serial picture "Queen of Sheba" is Earl Metcalf. After his first day with Miss Roland on the "lot" he handed her a sheet of manuscript, remarking:

"Your next serial, Miss Roland, will have twenty-six episodes—one for each letter of the alphabet. Here is my scenario for episode H."

Having read the sheet, Miss Roland agreed that it was, indeed, an H—of an episode. Here it is:

HANDSOME HARRY'S HOPELESS HUNCH  
Harry has hunch. Holding his head he hopefully hobbles. "Howard's Hotel," his haven, "Hank," he hollers—"half-and-half."

Having had his, he hurries hence Handsome Harry hunches. Hattie's house. Hugs hat half latched. Hattie hears him. Hops happily, hiding her heavy heart. Hugs Harry hard, hollering "Handsome Husband!"

Hattie, hideous, has harpish, huge hunch. Hugs Harry hard, hollering "Humbog," he hisses, hiking home-ward.

Horse hardly hurries. Has heavy hunch. High hills hinder his haste. Harry harangues huckman. He hails Harry hard. Hansom hurries home-ward.

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### COMMEND ME TO MOVIES FOR DANGER, SAYS EDDIE POLO

By EDDIE POLO  
I SOMERSAULTED into the movies. There was no reason for forsaking the tankard and taking up the silver screen, but I wanted a change. I'd been a circus performer since I was two years old.

The Polo family had been performers for generations. When I was four (we were in Italy at that time), my father was hurt in a fall. The show wasn't doing well and we were divided up among various European shows.

When I was five I made a balloon "Serenade," which is to be a Spanish romantic drama. Miss Cooper has the leading feminine role and George Walsh is playing opposite her.

Miss Cooper recently appeared in the leading role of "The Oath," which was directed by R. A. Walsh for Mayflower. This picture has just been released by Associated First National as the fourth of their "Big Five" series, to succeed "Passion," "The Kid," and "Man, Woman, Marriage."

"Serenade" will also be a First National release.

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### WHAT YOUR FAVORITE FILM STARS ARE DOING

David Griffith is the sort of man who goes ahead and quietly starts work without a word to any one. He has been rehearsing on the roof of the Forty-fourth Street Theatre, New York, for the last three days with Lillian Gish, Dorothy Gish and Charles Mack. The play is "The Two Orphans," which it was rumored he would make, but of which it was impossible to get any verification. Unless he changes his mind, "The Two Orphans" will be his next special.

Mary Hay has joined her husband, Richard Barthelmess, at the Flower Hospital, Eastern Boulevard and Sixty-third Street, New York, and is under a physician's care for a severe attack of tonsillitis. In an adjoining room Dick Barthelmess is well on the road to recovery, following a painful time with mastoiditis. Last Tuesday he sat up for the first time in three weeks.

Mae Marsh's plans for the future are indefinite. She told friends in New York last Saturday that she had completed her contract with Robertson-Cole, for whom she made two pictures, "The Little Field Lady" and "No-body's Kid." Miss Marsh stated she had come East to visit her mother and that she intended leaving for Los Angeles the end of this week. There are rumors that she will go back under the Griffith banner in the near future.

Tom Mix would like to take a vacation this summer, but will get no time for it, according to present plans. He wanted to come East for a visit, but Fox is going to keep him working all summer in order to supply the demand for his pictures.

Mildred Harris Chaplin, ex-wife of Charlie Chaplin, is to make her entry into vaudeville with a three-people skit in September. The act is scheduled to be seen in the East in the Keith houses.

### Lillian Gish Will Return to the Stage

LILLIAN GISH will co-star with Arnold Daly when the latter opens his repertoire theatre at the Greenwich Village in New York with "The Children's Tragedy," by Carl Shoner. Lillian Gish's latest stage appearance was with Mary Pickford in Belasco's "Good Little Devil."

Her sister, Dorothy, who has never been on the speaking stage, will try out a play in stock in Canada this summer, playing opposite her husband, James Renney, now in "Spanish Love."

Mr. Daly, who sailed this week for England, will change his bill every month, beginning his season October 20. His players include his daughter, Blythe Daly; Philip Tead, Sydney Carlisle and Walter F. Scott.

<b>Alhambra</b> 12th, Market & Passunk Ave. 7:30, 9:15, 11:15 P. M. "LYING LIPS" "TWIN BEDS"	<b>IMPERIAL</b> 60th & Walnut Sts. 7:30, 9:15, 11:15 P. M. "WILLIAM FARNUM" "HIS GREATEST SACRIFICE"	<b>AVENUE</b> 25th St. & Allegheny Ave. 7:30, 9:15, 11:15 P. M. "THE KENTUCKIANS"
<b>ALLEGHENY</b> Frankford & Allegheny Sts. 7:30, 9:15, 11:15 P. M. MR. AND MRS. CARTER DE HAVEN IN "TWIN BEDS"	<b>IMPERIAL</b> 23rd and Poplar 7:30, 9:15, 11:15 P. M. "GLADYS WALTON" "RICH GIRL, POOR GIRL"	<b>BELMONT</b> 62d Above Market 7:30, 9:15, 11:15 P. M. "DOUGLAS MacLEAN" "CHICKENS"
<b>APOLLO</b> 52d & Thompson Sts. 7:30, 9:15, 11:15 P. M. "HOBART BOSWORTH" "HIS OWN LAW"	<b>Lehigh Palace</b> Germantown Ave. & Lehigh Ave. 7:30, 9:15, 11:15 P. M. "ZEN, KEEFE" "HER"	<b>CEDAR</b> 60th & Cedar Avenue 7:30, 9:15, 11:15 P. M. "ALMA TELL" "PAYING THE PIPER"
<b>ARCADIA</b> Chestnut St. & Columbia Ave. 7:30, 9:15, 11:15 P. M. "TOO WISE WIVES"	<b>LIBERTY</b> Broad & Columbia Ave. 7:30, 9:15, 11:15 P. M. "TOM MIX" "HANDS OFF"	<b>COLISEUM</b> Market Between 9th and 10th 7:30, 9:15, 11:15 P. M. "A MAD MARRIAGE"
<b>ASTOR</b> Franklin & Girard Ave. 7:30, 9:15, 11:15 P. M. "GEORGE ARLISS" "THE DEATH"	<b>MODEL</b> 425 South St. Orchestra 7:30, 9:15, 11:15 P. M. "TOM MIX" "THE ROAD DEMON"	<b>JUMBO</b> Front St. & Girard Ave. 7:30, 9:15, 11:15 P. M. "WHAT WOMEN WILL DO"
<b>BALTIMORE</b> 51st & Baltimore Ave. 7:30, 9:15, 11:15 P. M. "CONSTANCE TALMADGE" "GOOD REFERENCES"	<b>OVERBROOK</b> 63d & Hav'ford Ave. 7:30, 9:15, 11:15 P. M. "MILDRED HARRIS CHAPLIN" "POLLY OF THE STORM COUNTRY"	<b>LEADER</b> 41st & Lancaster Ave. 7:30, 9:15, 11:15 P. M. "WHAT'S WORTH WHILE"
<b>BENN</b> 94th and Woodland Ave. 7:30, 9:15, 11:15 P. M. "HERITAGE"	<b>PALACE</b> 1214 Market Street 7:30, 9:15, 11:15 P. M. "LOUISE GLAUM" "I AM GUILTY"	<b>LOCUST</b> 52d and Locust Streets 7:30, 9:15, 11:15 P. M. "BEBE DANIELS" "DUCKS AND DRAKES"
<b>BLUEBIRD</b> Broad & Susquehanna 7:30, 9:15, 11:15 P. M. "MADGE KENNEDY" "THE GIRL WITH THE JAZZ HEART"	<b>PRINCESS</b> 1018 Market Street 7:30, 9:15, 11:15 P. M. "SOCIAL CAST" "The Last of the Mohicans"	<b>NIXON</b> 52d and Market Sts. 7:30, 9:15, 11:15 P. M. "SPECIAL COMEDY" "HOLY SMOKE"
<b>BROADWAY</b> Broad & Snyder Ave. 7:30, 9:15, 11:15 P. M. "WHAT'S WORTH WHILE"	<b>REGENT</b> Market St. Below 17th 7:30, 9:15, 11:15 P. M. "JACK PICKFORD" "THE MAN WHO HAD EVERYTHING"	<b>RIVOLI</b> 52d and Ransom Sts. 7:30, 9:15, 11:15 P. M. "REGINALD BARNETT" "THE BRANDING IRON"
<b>Broad St. Casino</b> Broad bet. Erie Av. 7:30, 9:15, 11:15 P. M. "HARRY CAREY" "IF ONLY JIM"	<b>RIALTO</b> Germantown Avenue at Tulpehocken Ave. 7:30, 9:15, 11:15 P. M. "NOMADS OF THE NORTH"	<b>STRAND</b> Germantown Ave. at Venango Street 7:30, 9:15, 11:15 P. M. "WALLY REID" "THE LOVE SPECIAL"
<b>CAPITOL</b> 722 Market St. 7:30, 9:15, 11:15 P. M. "NORMA TALMADGE" "THE GHOST OF YESTERDAY"	<b>RUBY</b> Market St. Below 7th 7:30, 9:15, 11:15 P. M. "ALICE BRADY" "OUT OF THE CHORUS"	<b>AT OTHER THEATRES</b>
<b>COLONIAL</b> 6th & Market Ave. 7:30, 9:15, 11:15 P. M. "WALLACE REID" "THE LOVE SPECIAL"	<b>SAVOY</b> Market St. Below 11th 7:30, 9:15, 11:15 P. M. "TOM MOORE" "OFFICER 666"	<b>AURORA</b> 2122 Germantown Ave. 7:30, 9:15, 11:15 P. M. "ALICE LAKE" "BODY AND SOUL"
<b>DARBY THEATRE</b> 7:30, 9:15, 11:15 P. M. "HANDS OFF"	<b>SHERWOOD</b> 64th & Baltimore Ave. 7:30, 9:15, 11:15 P. M. "WANDA HAWLEY" "HER FIRST FLOEMENT"	<b>CARMAN</b> Germantown Ave. above Allegheny 7:30, 9:15, 11:15 P. M. "PRISCILLA DEAN" "OUTSIDE THE LAW"
<b>EMPRESS</b> Main St. Manayunk 7:30, 9:15, 11:15 P. M. "CHARLES RAY" "45 MINUTES FROM BROADWAY"	<b>STANLEY</b> Market at 10th 7:30, 9:15, 11:15 P. M. "JAMES HIRSHWOOD & WESLEY HARRY" "Bob Hampton of Placer"	<b>CENTURY</b> Erie Ave. and 60th St. 7:30, 9:15, 11:15 P. M. "LOVE, HONOR AND OBEY"
<b>FAIRMOUNT</b> 28th & Girard Ave. 7:30, 9:15, 11:15 P. M. "WILLIAM RUSSELL" "COLORADO FLICK"	<b>STANTON</b> Market Above 10th 7:30, 9:15, 11:15 P. M. "BERT LYTEL" "THE MISLEADING LADY"	<b>Fay's Knickerbocker</b> Market & 4th 7:30, 9:15, 11:15 P. M. "PEARL WHITE" "BEYOND PRICE"
<b>FAMILY THEATRE</b> 1811 Market St. 7:30, 9:15, 11:15 P. M. "BUCK JONES" "GET YOUR MAN"	<b>333 MARKET STREET THEATRE</b> 7:30, 9:15, 11:15 P. M. "WILLIAM FARNUM" "HIS GREATEST SACRIFICE"	<b>Germantown</b> 5310 Germantown Ave. 7:30, 9:15, 11:15 P. M. "BEBE DANIELS" "SHE COULDN'T HELP IT"
<b>56TH ST. THEATRE</b> Below Spruce 7:30, 9:15, 11:15 P. M. "PAULINE FREDERICK" "A SLAVE OF VANITY"	<b>VICTORIA</b> Market St. at 9th 7:30, 9:15, 11:15 P. M. "JACK LONDON" "THE STAR ROVER"	<b>JEFFERSON</b> 29th & Dauphin Sts. 7:30, 9:15, 11:15 P. M. "GEORGE BRIDGEMAN" "ONE MAN IN A MILLION"
<b>FRANKFORD</b> 4715 Frankford Ave. 7:30, 9:15, 11:15 P. M. "SESSUE HAYAKAWA" "THE FIRST BOON"	<b>WM. PENN.</b> 41st & Lancaster Ave. 7:30, 9:15, 11:15 P. M. "ELAINE HAMMERSTEIN" "PLEASURE SEEKERS"	<b>PARK</b> Ridge Ave. & Dauphin St. 7:30, 9:15, 11:15 P. M. "EARLE WILLIAMS" "DIAMONDS ADRIFT"
<b>GREAT NORTHERN</b> Broad St. at Erie 7:30, 9:15, 11:15 P. M. "BEBE DANIELS" "DUCKS AND DRAKES"	<b>AT WEST CHESTER</b> 7:30, 9:15, 11:15 P. M. "RIVALTO" "BREWSTER'S MILLION" "FRANK MAYO" "The Magnificent Bruce"	<b>SPRUCE</b> 60th and Spruce 7:30, 9:15, 11:15 P. M. "FRANK MAYO" "THE MAGNIFICENT BRUCE"



MARGUERITE ARMSTRONG

### French War Film Shown

The first American presentation of "J'accuse," the French war film production brought to this country by Max Klaw, was held last Tuesday night in the ballroom of the Ritz-Carlton Hotel in New York. The production was directed by Abel Gance, who recently arrived in this country and who was present at the showing. Some of the scenes of the picture were taken on the battlefields and represent actual French scenes. The professional players in the cast were recruited from the Comedie Francaise and the Odeon Theatre in Paris.